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*THE WOMAN WITH THE GREEN EYES*  
*By ANGLADA*



VALENCIAN FRIEZE  
By ANGLADA

## The Art of the Spaniard Anglada

By WALLACE THOMPSON

SPAIN, unique in her heritage from Moorish art of an Oriental grasp of Nature's essence, has produced the articulate spirits of almost every great artistic advance. El Greco was truer to the Italian renaissance than its "exponents": Velazquez is become the supreme Fleming, Goya the first Impressionist. So, in turn, three living Spaniards mark art's path since Impressionism to the renaissance of today.

Sorolla, Zuloaga, Anglada. The free technicians grant Sorolla their master. The revival of palette color and an intellectual basis of vision and execution were contemporaneous with Zuloaga's prime. Today the interpretive fantasies of all the temperamental moderns have become a science in the hands of Hermen Anglada Camarasa.

The modern renaissance in art is an established fact. While Americans, knowing little but the extravagances of the revolutionaries, believe it still an incoherent pro-

test against imperceptible evils, Europeans already see its parallel with other periods of artistic advance, for Europe feels the influence of masters who have given the new art voice by expressing in its terms visions that would be immortal in the works of primitive and impressionist alike. Not least of the great painters who are thus clarifying the new art's message is the Spaniard, Anglada.

Here is a painter greater in his field if not in the absolute of art than perhaps any of his contemporaries, whose pictures hang in the Luxembourg gallery in Paris, in public museums in London, Vienna, Munich, Moscow, Venice, Stockholm and Buenos Aires, the recipient of a dozen coveted artistic laurels in Europe, whose name, even, is hardly known in the United States.

In seventeen years, this Spanish Parisian has transcended the artistic confusion of



THE WOMAN WITH THE CHINA DOG  
By ANGLADA

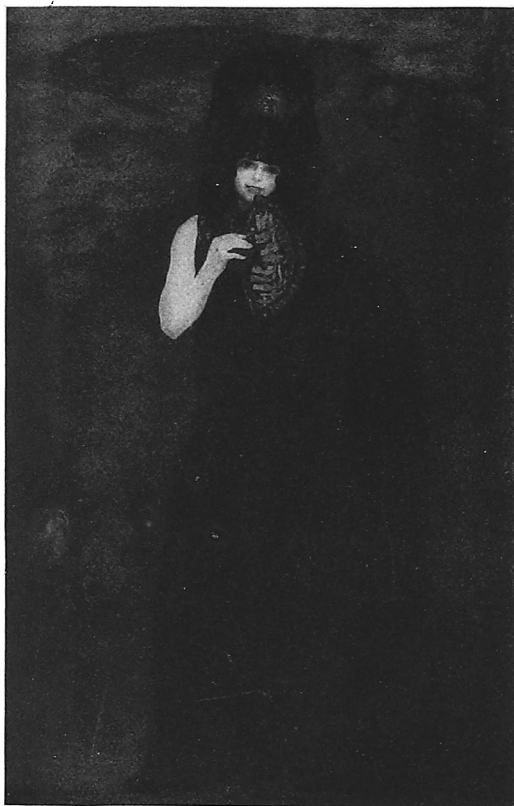
his contemporaries by reducing their temperamental tenets to logic and law. In an age demanding in all things a conciseness unknown before, he has proved his genius in the yet archaic language of the new naturalness, uttered with the directness of the speech of science.

The "moderns" feel rhythm and emotion in painting; he has seen that rhythm and emotion are music and grasped the need of artistic music for laws of harmony and composition. He has discovered those laws, and through them has interpreted with new precision the primitive essence of the age, apparently material but far more deeply emotional than the sentimental play-days

just gone. Applying his logic to the rediscovered laws of color harmony he has evolved perhaps the most eloquent *coloris* of this age of color, startling and compelling, but harmonious and pleasing like great music. In his hands design has become the grouping of colored spaces, the rhythmic repetition of musical phrases varied only according to fundamental law.

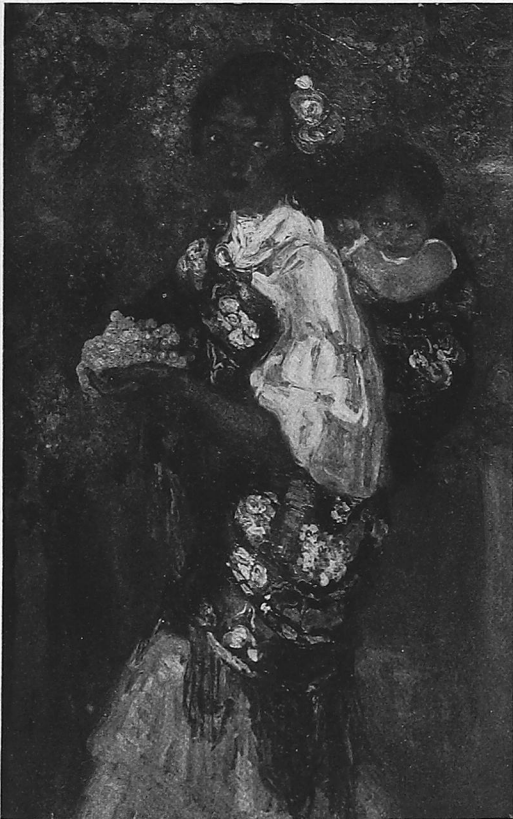
His keynote is Oriental art, whose message he has interpreted as calling him back to nature and nature's laws. He challenges the art of the Christian ages with his dictum:

"Take a handful of flowers into the *Salon Carré* of the Louvre, and you might better have them in a black-hung room. Take them amongst Persian miniatures, and immediately you are more than ever conscious of the pictures. Your flowers belong to them and they to your flowers."



THE BLACK VEIL  
By ANGLADA

The life of Hermen Anglada Camarasa is neither a tale of hardship nor the story of a petted darling of the gods. He was born in Barcelona, Spain, September 11, 1871, of a prosperous carriage maker and amateur painter. The father died when the boy was 6, and, his mother and two sisters in charge, young Hermen seemed destined to a liberal education and the carriage business. At 15, a threatening illness intervened, the boy asserted himself, was allowed to leave school, and took up the study of art. It was his first master, Modesto Urguell of Barcelona, who laid the foundations of artistic discipline which, after four years' work alone in the open fields, young Anglada took to Paris as the firm basis of his genius. There he spent six gruelling years in the academies, model-



*GYPSY WITH CHILD*  
By ANGLADA



*LA CHULA*  
By ANGLADA

ing only in charcoal, on life-size folios still known in Paris by his name.

Deprived, after three years, of financial support from home, Anglada thus early demonstrated his control of his fate as of his moods. His art was never prostituted for a day's needs, and for nearly three years he lived entirely on credit, with landlord, restaurateur and colorman, his sincerity as his only security.

Because there was no time of play, nor any distraction of money-making, the period of Anglada's serious work goes back to these earliest days in Paris, almost to the moment when he set brush to palette. While the long days were spent over his charcoal



OLD HORSE AND COCK  
By ANGLADA

Modern Gallery, Venice

studies, the nights were filled with the color of the cafes, dance-halls and theaters where, pocket sketch-box in hand, he set down his color-notes, panel on panel, tirelessly.

Under the artificial light of the Paris boulevards Anglada evolved what was literally a new world of color. That color he has retained to this day, and every work that comes from his hand is seen in the hues of this modern light of night, to him the most beautiful gift of science to modern art.

His Spartan regime of work, leaving night alone for painting, gave Anglada even more than his color, for it drove him away from weak pigmentation to his heavy impasto, developing his expression of the emotion in as well as by the medium. It turned him, also, to the artistic study of

elemental types in their natural environment. Thus he developed early that appreciation of the relationship of light and color to the sociological portrayal of life which has placed him far in the vanguard of modern interpretive art.

Anglada's first delight in artificial lighting shows, even in reproduction, in his "Glow Worm," now in the Stockholm museum. The work is eloquent, too, of the subtlety of his heavy paint, and weirdly lovely in the composition of the figure traveling across the space lighted so wickedly by the Jardin de Paris beyond the trees.

These earliest pictures of night Paris were hung in the salon of the *Société Nationale des Beaux Arts*, and after exposing three years, the young Spaniard was made a *sociétaire*. Then came the year, 1904, of



his greatest Parisian triumph, when four famous pictures were hung: the "Jardin de Paris Theatre Concert," with his favorite Parisiennes; "Horses After Rain," a pastoral; and "Gypsy Dancers" and "Gypsies Walking," wherein Anglada first turned to Spain for subjects.

Although he had never sold a large picture, Anglada had no false modesty, and placed prices on these works which were worthy of them, listing the "Gypsies Walking" at \$7,000. On Varnishing day he was told a sale could be made for half that sum, but he refused the tender then as he refuses today any offer that touches of the bargain bazaar. His pictures became the sensation of the salon, and the other three were sold before it closed, but the "Gypsies Walking" still hangs in Anglada's own studio, unsold, but with a record of four grand prizes.

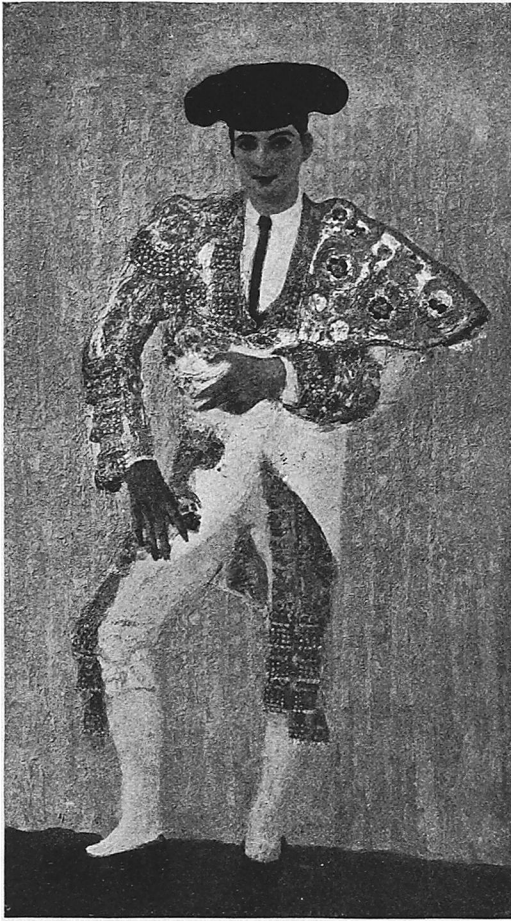
Anglada long since left off exhibiting in Paris, although two great salons are open to him. In many senses this handsome

Catalonian is a Cyrano de Bergerac, and justice and equity are more to him than money or fame. Within the year he has abandoned a completed plan to show all his works in a great dealer's exhibition hall in Paris, because the owner's demands seemed unfair. At the International Exposition in Rome in 1911, Anglada rejected an award of a third of the grand prize, granted him contrary to the rules of the exposition, which provided that the large purse should go to a single artist. At the same time he refused to sell the Italian government a work for which it offered a price below that listed. It all recalls certain delicious stories of El Greco, a personality in many ways so similar, and like El Greco. Anglada, smilingly quoting an age-old Spanish proverb, "the eyes are two windows to which blind men come to see," turns for comfort to the endless hours of his happy labor of creation.

Anglada has always lived and worked in Paris, and his turn to Spanish subjects is



VALENCIAN PEASANTS IN HOLIDAY DRESS  
By ANGLADA



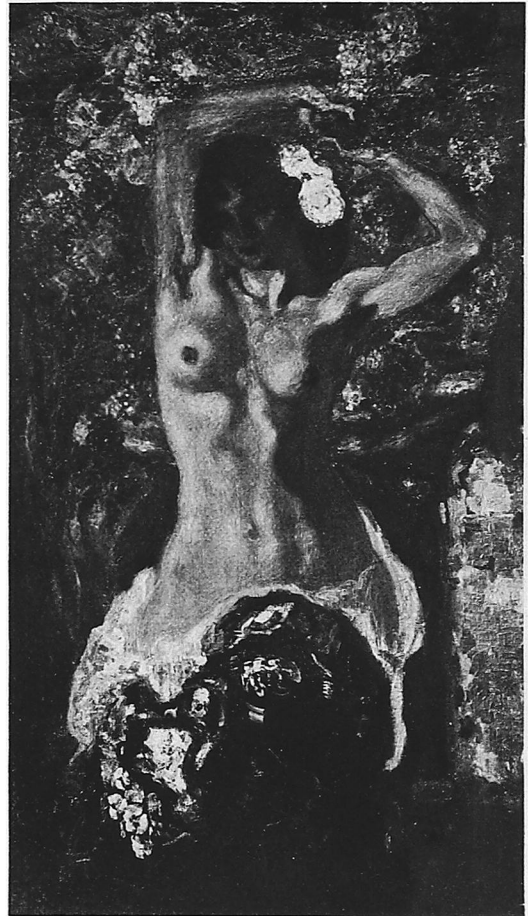
THE LITTLE IDOL  
By ANGLADA

significant first for the great technical change which accompanied it. His art became more essentially decorative. A supreme draughtsman, he dared throw aside draughtsmanship, subordinating it to the sense he wished to convey and to the value of colored spaces in his compositions. Previously a realist in color, he now introduced the whole chromatic scale, applying the laws rediscovered by Chevreul with an intelligence and daring that outstripped the impressionists. 'Where before he had sensed design as a part of his vision, he now sought its roots and laws and evolved that serene and significant interlacing of color patterns which has made his technique

so precise an expression of his emotional conceptions.

Artistic Europe was just awakening to the Orient. The study of Japanese art, led on by Whistler's butterflies, was the fad of the studios. Anglada perhaps felt it, but he went beyond Japanese, Chinese and Buddhist, back to the Persians, whose message he was almost the first to interpret as the root of the true naturalness of all Pagan and Christian art.

The Moors brought Persian aesthetics to Spain a thousand years ago, and applying their precepts reared an art so essentially true to the peninsula that after 500 years the Spain they built is still the real Spain, and the Christian superstructure a



UNDER THE TRELLIS  
By ANGLADA



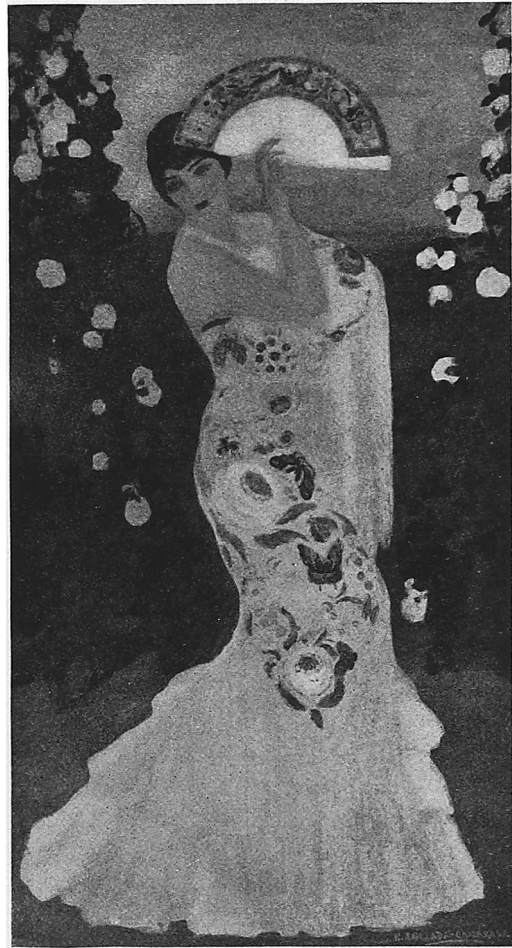
house out of all harmony. Anglada, fitted to appreciation by race, environment and a mind trained to artistic analysis, early found this Persian root of Spanish beauty. He refined it to a logic which illuminated both the art of Moorish Spain and his own reachings after emotional expression. He phrased it thus:

"Art must be a continuation of nature, and of the nature of regions in which it is created, so that it shall be as logical a growth of the soil as the native flowers that bloom upon it."

It is the application of this principle to every artistic problem that has made Anglada's valuation of Oriental art juster than that of almost any other European. Lesser



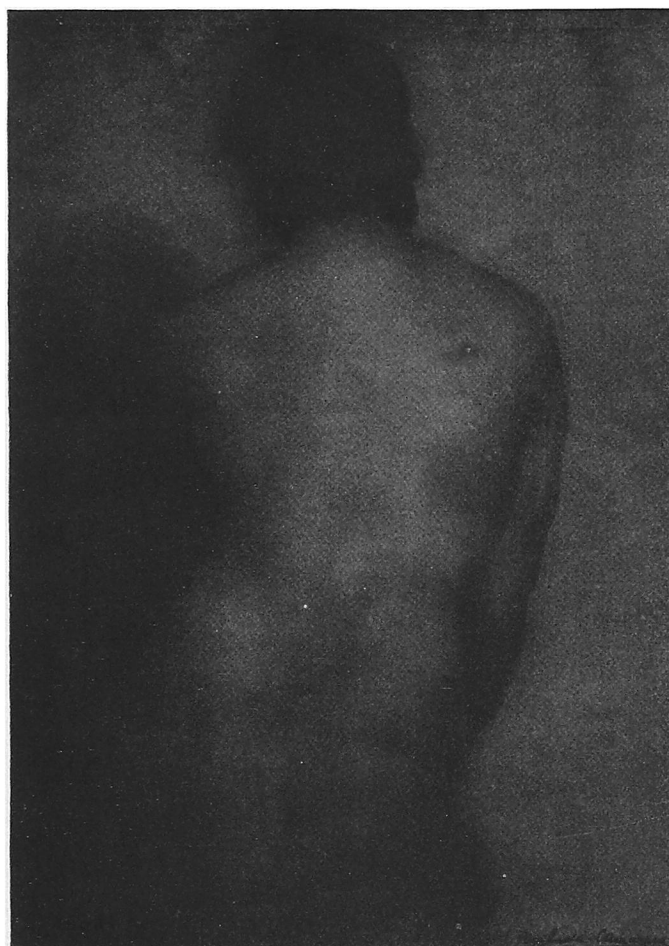
VALENCIANNA BETWEEN TWO LIGHTS  
By ANGLADA



AURORA OF MALAGA  
By ANGLADA

students have adopted Oriental color and design bodily, but he has been truer to it, by developing color and design of his own, interpretive of the subject he paints. His Paris is typical of the orchids of her hot-houses, his Spain as vivid as the wild flowers of her hills. Thus Anglada is a greater painter of his Paris than almost any Frenchman since the Impressionists, a portrayer of Spain whose interpretive verities make Sorolla's sunlight seem meaningless and photographic and Zuloaga's classic gloom only a freshened reminiscence of the Prado.

Anglada's claim to fame rests on the tri-



NUDE—(CHARCOAL)

By ANGLADA

angle of his color vision, his emotional interpretation and, lastly, his evolution of a modern and scientific technique. Each was built up consciously with a calm eye to the verdict of the future. First he acquired drawing and became what posterity may declare the greatest draughtsman since Ingres. When life was new, he made himself master of character delineation. He gave ten years to the development of his science of art. Now he is consecrating his ripest years to the making of pictures not greater actually than the others, for a master's hand paints masterpieces always, but each a rounded example of the separate geniuses which conceived them all, ex-

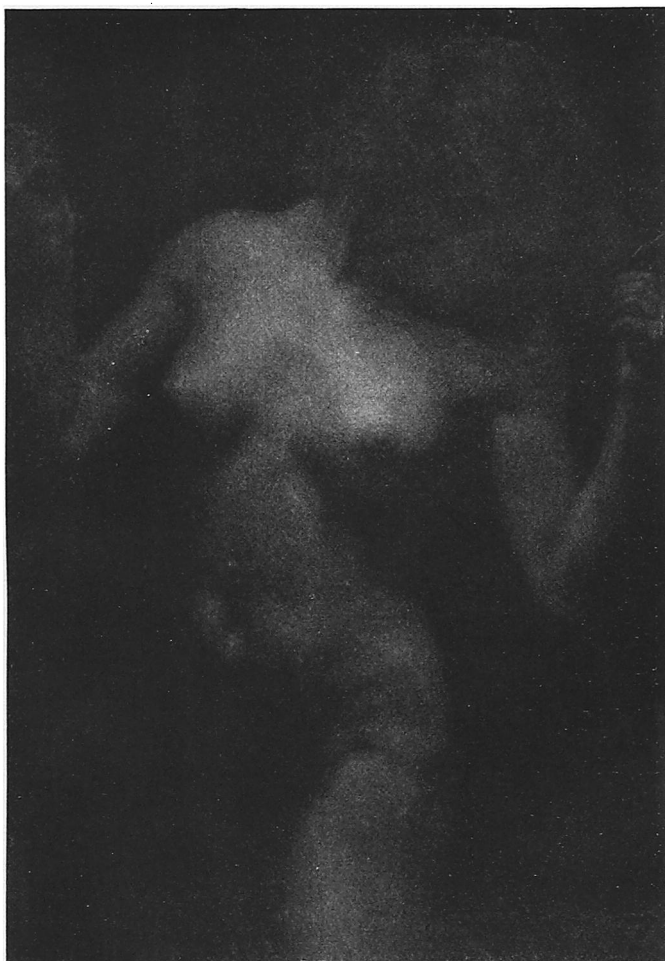
pressed in a technique subtle, precise and permanent.

His mere manner of putting on the paint places him apart. The "*trique*" is the code of the day. The cracked and faded masterpieces of the once colorful impressionists, the restorations which blur the walls of the Louvre, seem to carry no lesson to artists. Anglada, almost alone, has appreciated the contributions of modern chemistry to the science of art. Working within its laws, with its unfading colors, he builds his pictures into enamels a quarter of an inch thick, perfectly dried, perfectly knit together.

While other artists must set down their

NUDE—(CHARCOAL)

By ANGLADA



erie visions in the same ecstatic frenzy which conceives them, Anglada dominates his creative intelligence to the making of works technically and yet artistically complete. A dual personality, Anglada's artist mind holds his mental pictures imprisoned as in crystal, while the painter hand sets them down tirelessly, day after day for months on end. His poses are infinite (two hundred for such a figure as the "Little Idol," reproduced here), but his finished works are as happy as sketches.

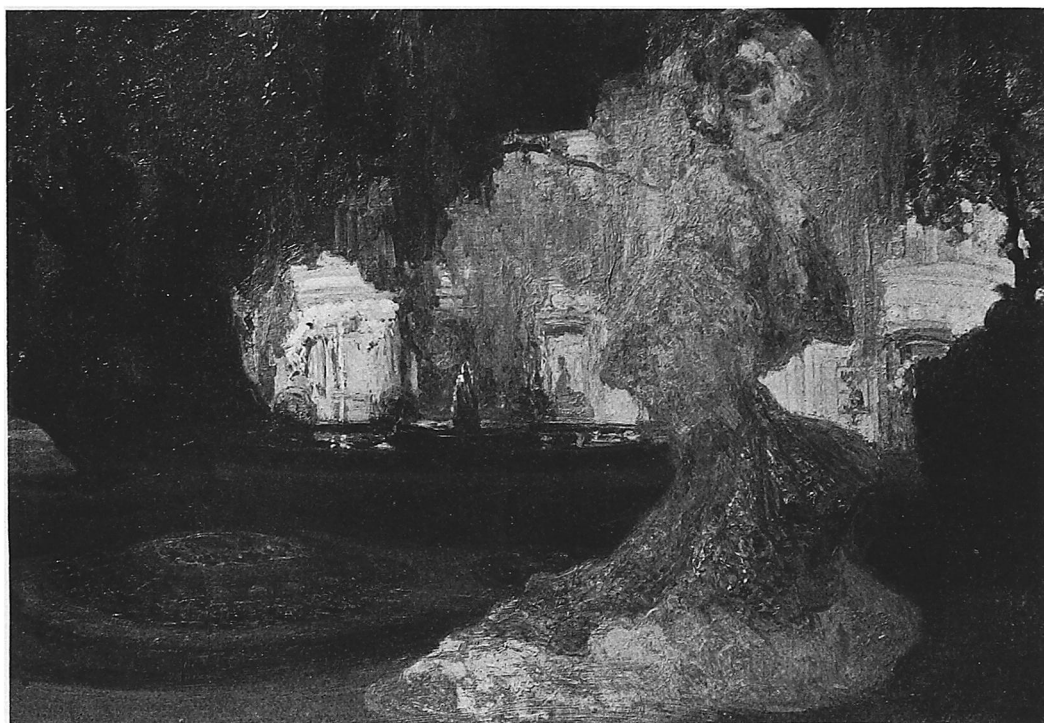
By making art a science, Anglada has eliminated its unknown quantities. From 9 p. m. to 2 a. m. are his hours of creation, free from the caprices of sunlight. The un-

certainty of "feeling" plays no part in his simplification of detail. The optical rule that a plane surface is best seen from a distance three and one-half times its greatest dimension, where any part can be grasped without losing the whole, he has made an artistic law, applicable to creation as well as to appreciation.

The secret of his color you may read in Chevreul; Anglada rises above the dabblers simply because he follows the laws of color harmony and contrast in every brush-stroke. Artists who wonder at his color would never paint a gray mule purple, as he does in his immense "Night Festival in Valencia," even though they knew the trap-



*YOUNG GIRLS OF LYRIA*  
By ANGLADA



*THE GLOW WORM*  
By ANGLADA

—In the Stockholm Museum

pings of crimson and the night blue sky around it would require that the gray be purple to hold its place.

Color patterns Anglada learned from the Persians, who saw that the flowers and fields were designs in colored spaces. Each spot in his pictures must, by his rules, be beautiful in itself, must harmonize in color and shape with those adjoining it, must take a definite place in the musical scheme of color repetitions and with the whole must form an ensemble rhythmic and pleasing. By this code Anglada gives color, mass and atmosphere simultaneously. Everything finds its place, and the interlacing patterns are like the tracery of frost, the brilliant colors only the hues of flowers.

This is the art Anglada is giving to the world today. Into his third and probably final period he concentrates the observation of life which marked his first and the sense of decoration, color and movement to which he turned afterwards, while his technique has developed a finish at once sensuous and precise. The "Little Idol" marks the point of departure, the rich *torero's* costume in heavy impasto while the face is as smooth as flesh. The "Woman With the Green Eyes" is the culmination. In his newest pictures, Anglada has achieved the anomaly of elimination combined with a sense of the actual texture of the thing painted, flesh, silk or sky. He loses the detail of the features, but keeps the modeling and smoothness of the skin, creating the permanence of an enamel, in a technique expressively delicate.

Anglada's work gives no sense of pause. Each canvas reveals a new intensity, till it would seem that his refinement of means and his concentration of vision would never cease. The luxurious color in the "still life" in the series of "Valencian Peasants in Holiday Dress," be it that reproduced here, the one in the Luxembourg, or that just bought for the Hispanic Society museum in New York, seemed the richest paint could achieve. Yet now, fresh from his



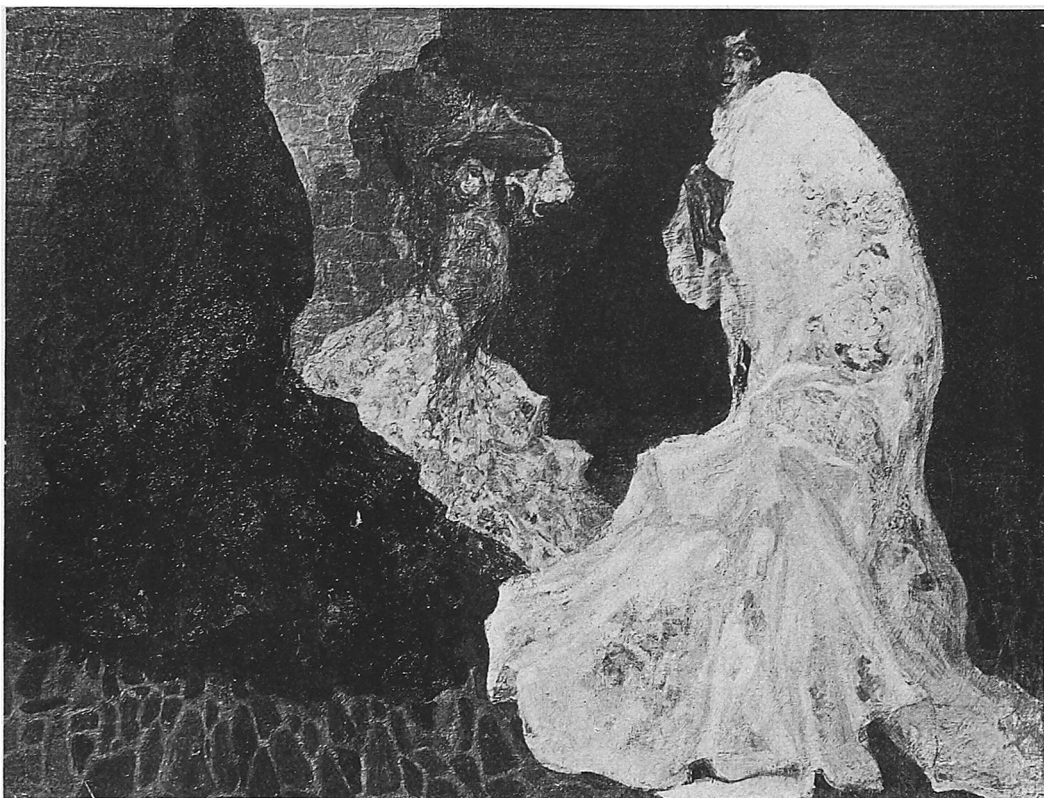
GYPSY WITH GREEN POT  
By ANGLADA

brush, are a dozen single canvasses of women in gorgeous Spanish shawls. The design is exquisite, the painting finished to a point where a lesser artist would have lost all beauty in details, yet Anglada's color and brilliancy have only gained.

These last pictures are the concentration of Anglada's art. Yet the artist himself, ever refusing to exhibit single canvasses, holds true to his conception of his artistic message as a whole. In these newest of his women he has achieved an essence of our emotional, unsentimental age, but his Parisiennes of fifteen years ago he hangs beside them. The pattern of the fringe of

"La Chula's" shawl is as perfect an example of his sense of design as anything he has created, but the great "Night Festival in Valencia," with its leaping arches and swinging lines of color design must be there, too. The artificial light which is so typical of our day that a beautiful woman seems out of place in daylight was never expressed more truly than in the precious "Woman

With the Green Eyes," but those "Gypsies Walking" must ever slip stealthily across their canvas and away, or Anglada feels his message is incomplete. And, confident in his own sublimity as an artist, the Spaniard has painted each canvas in colors that will resist change, to carry, unspoiled, his genius and his interpretations of our day down to the cool judgment of the ages.



*GYPSIES WALKING*  
By ANGLADA